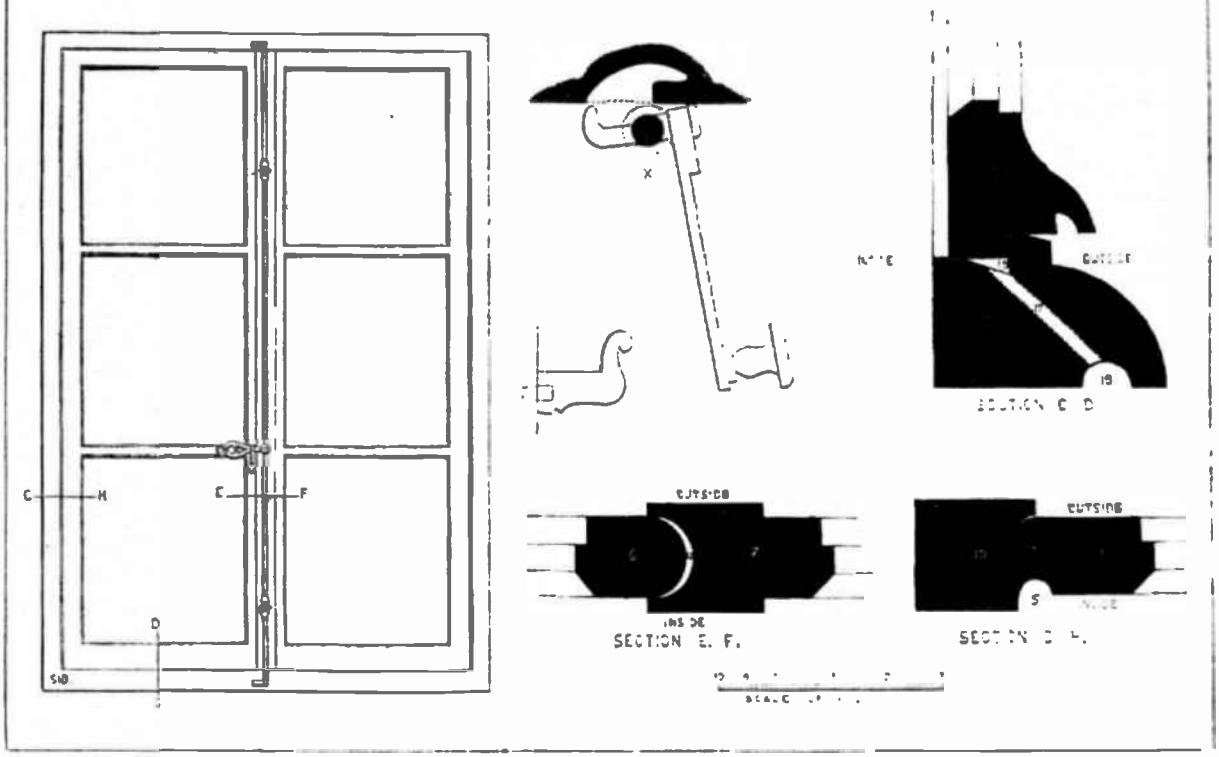
DETAILS OF A FRENCH CASEMENT.



fect examples are the celebrated Five Sisters, at York, of thirteenth century. At the close of this century isolated figures were introduced, surmounted by simple canopies and without foliations. The variety of design, therefore, as applied to glass, even at this early period, was very great.

In the second period, all these varieties were preserved, but the mere Mosaic patterns are no longer prominent; the damask and geometrical designs on white glass gradually superseded them. Some of the finest windows of this style are a geometrical design, with a belt of canopied figures; the execution of the figures, foliage, and architecture keeping pace with the generally improved development of style and execution. Heraldic designs now common; and in the fifteenth century prevail.

It was in the sixteenth century, however, coincident with the development of Cinquecento art, that glass painting appeared with all its technical exuberance. Its limits were now the limits of the art of painting itself. The Mosaic process was almost wholly discontinued for a time, and glass painting became literally painting pictures on glass; but it did not combine any improved character in its ornaments. The increased recourse to figure pieces and pictures, and the excessive display of armorial bearings which characterize the windows of this period, seem to have left little opportunity for the development of ornament itself. The celebrated windows of the Crabeths at Gouda, in Holland, are a remarkable monument of that period, but they are literally mere Dutch pictures on glass; some of them, as well as the magnificent windows of Liege, have been lately published by Mr. Weale, in two volumes, entitled, "Divers Works of Early Masters."

On styles, added the lecturer, in conclusion, I have yet a few remarks to make. Early mosaic glass has been recently designated Early English glass, as it was the style practised during the prevalence of the Early English Gothic. It was practised, however, a hundred years or more before the Early English Gothic was developed, and was at all times far more universally practised on the continent than in England. The same objection holds with regard to the terms Perpendicular, Decorated, and Cinque-cento glass. These architectural terms, as applied to glass, have not a characteristic but a chronological value only; and as to "Early English" glass, it is scarcely good taste to give an exclusively English name to a style of art for which we must look abroad for all the fine examples.

Any style of ornamental design may be executed in any one of the three methods of glass painting just described,—the mosaic, the mosaic stain, and the enamel. We must not confound the method of execution and the style of ornament. Every design will, by its ornaments, itself proclaim to what style it belongs, if to any one in particular; and if not, it will require no name beyond the technical description of what it contains,—as coloured diaper, flowered quarry, reticulated damask, medallion, figure, canopy, &c.

In designing a stained glass window, therefore, first consider whether it be ecclesiastical, palatial, or domestic; then its architectural style. Introduce the characteristic ornamental forms into your design; if a figure window, into the border; if a mere pattern window, into the general arrangement. For a Greek or Roman building, use Greek and Roman ornaments; for an Italian—Renaissance, or Cinquecento forms; and for a Romanesque, or Gothic, the Byzantine and Gothic forms. Your figure subjects will be, of course, for a church, scriptural; for a palace they may be historical, with armorial designs; and, for a private dwelling-house, armorial and sententious designs, or illustrations of proverbs, are very applicable. There need be no closer limitation of style, and these designs may be executed indifferently, to individual predilection, or means, either in the mosaic, in the mosaic stain, or in the enamel method.

There will be demurrers to these opinions.

Corrugated Iron Roofing.—With reference to the memorandum of the cost of roof coverings, taken from Mr. Dean's "Essays," I would observe, that if the covering of corrugated iron be made circular it will require no other support than at the extremities or springings, whereas in all the other kinds mentioned a price must be provided in addition for rafters and battening. Curved roofing of corrugated iron is self-supporting (the springings of course being secure); the other kinds require a construction of timber wood-work to support them; therefore, before the cost of curved galvanised corrugated iron roofing can be compared with that of others, a price must first be added for their necessary support. Peter.

DESCRIPTION OF A FRENCH WINDOW.

FROM MATERIALS FURNISHED BY AN ARCHITECT OF PARIS.

The accompanying drawing has been obtained from Paris, expressly for the purpose of affording accurate and sufficient information to work by. The description will be somewhat minute, to make it, if possible, perfectly intelligible.

It will be understood that the window consists of two halves, hung upon hinges, closing together like a pair of folding doors, and opening inwards; also, that the window is supposed to be viewed from the *inside*.

The means of fastening the window and which it is important to attend to) consist of a round bar of iron, B, running from the top to the bottom, and hung in two rings, O, at the points o. These rings are fixed on the inside, in the wood of the right hand casement, or half of the window. The bar must be capable of turning in them to an extent afterwards explained.

Figure A represents a handle fixed on the bar at A, as will be seen in the figure; it is fixed on a projection from the bar, and must be moveable, circularly, in a vertical direction, the axis of the circular movement being the point where it is fixed to the projection. The bar terminates at each end in a hook, 3 and 4. In the head and cill, 1 and 2, of the outer, or fixed frame of the window, holes must be chiselled out at 3 and 4, to receive these hooks, which will help to fasten the window, in the manner afterwards explained.

Figure M is a kind of hook fixed in the wood of the left hand light, at the point M. Its purpose is to receive the handle A, when the window is closed, as will be explained. It must be hinged, and thus have the capability of moving, horizontally, right and left (to an extent afterwards explained), as will be understood by the figure. Figure *g h* represents a horizontal section of the casement at *g h*, 10 being the frame, and 11 the casement.

In a window of the size given in the drawing, three hinges (ordinary kind) at least should be used for each of the halves; they will be placed in the hollow 5. E F is a horizontal section of the casements at E F, where they meet, when closed, 6 being the left hand, and 7 the right hand light. 12 is a small space left between the two frames, in order that they may close without difficulty. C D shows

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